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THE DEVELOPMENT OF HISTORICAL THEME IN UZBEK DRAMATURGY OF INDEPENDENCE PERIOD

Abstract: Uzbek art of the independence period, especially dramaturgy, started to develop in a distinctive manner. A new system and a new period encouraged a contemporary approach to literary works as well as the range of their topics. For instance, the development of historical themes in Uzbek dramaturgy in the independence period adopted a relatively free attitude as opposed to previous periods. This article reveals to what extent the attitude towards historical themes changed and developed. They will be discussed in the example of plays that have been created recently and their interpretation of stage performance. Moreover, one more aim of this article is to draw some scientific conclusions.

Key words: dramaturgy, Uzbek dramaturgy, theatre, stage interpretation, the issue of skills in dramaturgy, an objective approach to history, historical heritage, historical truth.

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Introduction

The number of plays on historical themes increased significantly in the first years of Independence. On the one side it was a natural process. Hence, history of nation was shown wrongly, the names of our ancients, great people, who contributed to the civilization, who had great works in the development of our national statehood, were blackened. However, being objective is of utmost importance when any period, any process is described. Depicting historical processes objectively is the most important requirement. However, in the politics of Soviet Union, in a time when pluralism of ideas was not allowed, it was crystal clear that we could not search such a variety of literary works. As if, such a chance was reflected in the politics named "reconstruction" that was implemented in the middle of eighties in last century. However, only the national rights which could not be ignored were acknowledged. But in fact, the influence of ideology in dramaturgy still existed. The great phenomena occurred in the life of our country – the independence of our country gave us the opportunity to abandon ideological barriers that have clouded the views towards historical dramaturgy and historical plays and to have a liberal attitude towards historical

processes as well as the plays that reflected them and finally to have a rational opinion [1; P-4].

Materials and Methods

The number of historical plays began increasing in the theatre as a result of such a historical need and nation's desire. They were especially reflected in the following directions:

– To realize historical self-identity. It means reflecting the history of Uzbek nation fairly which was depicted wrongly in the period of Soviet Union. The works written in this way were connected to the historical figures' life and activity that were misrepresented, including: "Sohibqiron" (Born under the lucky star) (A.Aripov), "Piri koinot" (Master of the universe) (H.Rasulov), "Kunduzsiz kechalar" (Nights without daytimes) (U.Azim).

– To observe the period of Soviet Union critically. One of the reasons setting such a task, via reflecting life of Soviet Union in the works critically is to show the rude attitude to people and national affairs at that time and to explain the paramount importance of our independence to our nation. We can give following works as an example: "Qatag'on" (Repression) (U. Khashimov), "Unsiz



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faryod” (Voiceless scream), “Hasrat bog’i” (Garden of grief) (Shukrullo) written at that time;

– To strengthen the independence. We know that providing stability of the independence is much more difficult than to achieve it. Hence, convincing our nation of its power, authority and reviving its confidence in the future is one of duties of the theatre via historical works. We can give some examples written for this purpose, they are the followings: “Muqaddas taxtizar” (Holy golden throne) (Y. Mukimov, H.Rasulov), “Alpomishning qaytishi” (Alpamish’s return) (U. Azim).

Looking back at the history of Uzbek dramaturgy, we are able to witness that works written on historical themes began in the initial period of improvement of writing dramaturgy. One of the great representatives of Djadids, professor Fitrat laid the foundation of the historical theme in Uzbek dramaturgy through his works including “Abo Muslim”, “Temur sag’anasi” (Temur’s mausoleum), “Hind ixtilolchilari” (Indian rebels), “Abulfayzxon”. Nevertheless, his plays were created during the Soviet Union and so the author had to obey the politics of the government in some ways. For instance, in the play of “Temur sag’anasi” the author includes Timur’s ghost and the main character talks to him. Even if the author expressed freedom and liberty against the government with great courage through Timur’s speech, the period did not give an opportunity to mold persona of Timur completely. As a result, the author had to behave in a unique way. However, the author was blamed for propaganda against the government in the press of that period and was assailed...

Uzbek historical dramaturgy began to develop in a distinctive manner during the World War II and in the post-war period. Historical-romantic, historical-heroism, historical-biographical plays were written like Uygun and Izzat Sulton’s “Alisher Navoiy”, H.Olimjon’s “Mukanna”, M.Shaykhzoda’s “Mirzo Ulugbek”, “Jaloliddin”, Turob Tula’s “Nodirabegim”. “Nevertheless, the hindrance in the development of Uzbek dramaturgy was represented by the exaggeration in the roles of historical figures. They were depicted in the uniform manner” [2. P-14]. One-sided description, in the uniform manner shows that it is the opposite of the objective attitude demonstrated above. Besides that, Soviet Union permitted those works to be published when they served to their interest, if not they were blamed of “missing the feudal system”. During the period of Soviet Union, historical themes were permitted to develop only in the wartime. Why? Because at that time bellicosity of nation had to scale up, hence help was searched from the past of the nation. It is notable that, at that time the works that described ancestors’ characters, not grandiloquent slogans of Soviet

Union, were able to give war spirit for liberty and victory to the people. This also demonstrates that historical memory has a invaluable role to play in people’s life.

The initial direction of historical plays in the period of independence, that is to say justifying the innocent names of our ancestors and returning them to the public, was not as straightforward as we are discussing now at that period. Nevertheless, the independence was perceived as a dream in the beginning years, there were much more people who did not believe in their future. This can revive the feelings of horror to speak about people who were always blackened. Our government, as well our president, understood such a psychological situation and some decrees and orders were passed in order to recover our ancestors’ names. Especially, “When we speak about history, we must imply that it is the memory of the nation. As we know, a person is not perfect without memory; a nation will not have future if they do not know their background” [3. P-71] and this helped to change people’s attitude towards historical figures. As a result, names and dignity of Amir Timur, Babur who suffered spiritually during the Soviet Union; Farabi, Ibn Sina, Navai who were depicted one-sidedly; and Kodiri, Chulpan, Usman Nasir who were oppressed both physically and spiritually, were recovered. Especially, among those works that were written, the majority were devoted to Amir Timur who was a founder of our national statehood. There are objective reasons for this, of course. For example, it can be said that the first reason for that is the fact that Soviet Union slandered him to public as bloodthirsty and the second reason is that Temur’s personality was so wide and many-sided that it cannot be described completely in one book. Except this, Temur is of an immense importance not only in Uzbekistan’s history, but also in the history of Central Asia and the world history too. Therefore, from the beginning of XVI century many famous writers wrote about Temur’s personality and the fact that our forefather was depicted as the main character in more than 60 writings including Luis Valdes de Guer “Furiosity of God or Great Amir Temur in Iran”, Jan Magon’s “Great Temur or Boyazid death”, Charles Sandel’s “Boyazid and Temur”, Lyussen Keren’s “Sultanate of Amir Temur”, the first play about Temur by Georg Hiubner “The comedy about Amir Temur and Boyazid”, Gaspirini, L.Leo, F.Gendel, operas composed by composers as famous around the globe as A.Vivaldi is worth noting [4. P-14-16]. It is natural that each of them approached Temur’s personality in different ways and of course they all had their own aims. The fact is that their addresses to him were recognized over the world and this proves that his works crossed the boundaries of one nation only.

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Among the works, that were written in the early years, Adil Yakubov's „Conqueror Winner”, Kilich Abdunabiyev's "Amir Temur and Yildirim Boyazid", Asror Samad's "Sohibqiron Temur", Tura Mirza's "Amir Temur and Tukhtamishkhan", Abdulla Aripov's "Sohibqiron" grew in popularity and were staged in the several theaters of the republic. Certainly, the writers tried to demonstrate the historical heroes' characteristics in their writings. In this respect, the thought that just as we blamed the works that came into existence when we were under control of the Soviet Union in one-sidedness, hasn't the theatre art in the period of independence faced the same problem of one-sidedness and artificial praise can cross our minds. Well, we can encounter such situations in some plays, however, the tendency to achieve an impartial attitude was followed in a great deal of them by learning historical facts particularly foreign sources deeply. This is expressed in two peculiarities.

First of all, critics pay a serious attention to the originality of the works created. For instance, among the plays about Temur "Sohibqiron", written by Asror Samad, produced by Karim Yuldashev, was criticized slightly. According to some famous critics' opinion, that play was copied from K. Marlowe English dramaturgy who lived in the Middle Ages "Great Temur". The idea of Christians' religious activities that is famously called "The Crusades" in history which is connected with wars of religious nature typical of the playwright's period lies in the basis of Christopher Marlowe's work. No matter how much interpreter changed the names of people, the names of places, the author of scenic version of the play, Asror Samad, also made original modifications, they could not change the spirit of Christopher Marlowe's play. In spite of the words that are rich in patriotic emotions about freeing Turan, the conflict between Temur and Boyazid constitutes the core of the play[1. P-44-45].

Secondly, a great deal of attention was paid to how much have the historical sources been learned and the impartiality of the play. The play "Sokhibkiron" that was written by Abdulla Aripov and directed by Olimjon Salimov has been a huge phenomenon as the work intended to open up the persona of Temur completely and as a work with unconventional composition and attitude. In the play peculiarity of the main character determined kindness even to enemy, being strict when needed, being generous in some cases, and sympathy to education in others. These qualities are reflected in the direct meetings and talks of Temur with poets, scientists, military men, aristocrats and Boyazid. This was thoroughly expressed in "Klavixo's diary", "Zafarnoma" (The diary of victories) of Ali Yazdiy,

"Ajoyib ul maqdur fid tarixi Taymur" (Wonders of Temur's history) of ibn Arabshoh.

If the above-mentioned play is written in a romantic spirit, "Kunduzsiz kechalar" (dramatist Usmon Azim, director V. Umarov), was created in the form of psychological drama. In this drama, especially, Chulpan's controversial destiny, his figure in which inner counter reaction is reflected is represented to the audience. It is true that this situation is observed in other works as well. Nevertheless, the whole work, the way it reflects a difficult social condition with its full content heralds tragic events depicted in the play. Furthermore, the recent events of the national history amaze the viewers. In order to show complex historical period, be able to show its controversies obviously, to express the rebellion in the heart of character in this process Usmon Azim tries to think in the same way as Chulpan does, comprehend his inner emotions. As Aybek wrote "Knowing strange period of time, in other words imagining how that period differs from ours is not enough. We must also have a deep insight of the angles that are closely associated with our modern time"[1. P-3-4]. The author makes up the events around the main hero. At one glance, events that are happening seem like an entertaining process in which one person's personal life, their communication with relatives is depicted. The skill of the author was in his ability to put the social problems in the context of entertaining matters. Actually, isn't the tyranny, cheating, abomination be blamed for the tragic fate of the prominent representative of the nation and the great poet? Although this vileness is reflected in the fate of one person, the ideological direction of the play demonstrates that this abomination clouded the whole nation. It is also reflected through other heroes in the play. An illustration of a group of enlighteners who shouldered the responsibilities and interests of the nation such as Fitrat, Fayzulla Khodjaev in the play, and the harmony of Chulpan's views with them demonstrate that it is not only the danger for Chulpan, but also it is the destiny of other illuminators. The author shows the characters of heroes in a distinctive way. Even though today's viewers do not know Chulpan's nature, but they totally believed in the interpretation of the author. The free and emancipated spirit is reflected in this hero as is the case with all geniuses. The quick wit and resourcefulness mean that the poet's horizons are wide and that he is quick-witted. The playwright was able to express poetic spirit in the basis of the play. The dramatist expresses the inner controversy of the character through the poems of the poet.

Apart from the biographical direction of historical works, there are also plays that depicted the soviet period critically which reflect the people's

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aspiration to recover as a nation. Despite the fact that the characteristics of the soviet period were expressed in the historical-biographical plays and in the events associated with people who lived at the beginning of the the XX century and who were under the pressure of the oppressive regime, the plays revealing social disasters were also created. For instance, “Qatag’on” (Repression) of Utkir Khashimov, “Unsiz faryod” (Voiceless Scream), “Hasrat bog’i” (The garden of grief) of Shukhrullo fall into this category. Although different events were illustrated in these plays, one thing unites them, namely, crises of the nation. This crisis expresses social tragedy in a way that it happened artificially, with external intervention and pressure, an ignorant attitude to the people and their life. The fact that the authors of such plays lived directly in that period and the fact that they experienced the violence ensured that the events were life-like and touchy. Unfortunately, such kinds of plays were created within the first decade of the Independence, but there was a slight decrease in their popularity in the period after that. These plays leave an impression as if they were needed for that period only. But it must be kept in mind that the violence against the nation, and the pain felt by people cannot be forgotten. The reason is that such plays remind us to become aware of the nation’s grief and prioritize the common interests over private interests. In this respect, “The garden of grief” by Shukhrullo that was staged in the first decade of the new century has an important role to play. This work illustrates the confused fates, the sins committed because of private interests, the deficiencies like absence of values, atheism and the crises caused by those malicious acts in the end. As the author himself felt pain and sufferings of the oppressive regime and realized his contemporaries’ fate deeply, the events are described so convincingly and in a touchy way that the audience will develop a sense of hatred towards characters including Mels, Kholikulov and Murod. The director T. Isroilov describes the spirit of the play in a depressive manner that is in harmony with the events in the play as well as in a thoughtful way. The audience will wonder how the account of happy moments comes to an end even when watching the positive scenes and they sit worrying about when the darkness turns into brightness. However, the whole work is put together with grief as its name suggests. The author attempts to represent that the real tragedy lies in the fact that the impact of the violence reflected in the events is expressed not only in the destiny of one person but also in the fate of whole generations.

The number of works on historical topics created in the third direction is not huge, the principal reason for this being main plays intended to strengthen the independence are created in

contemporary topics depicting the present day life of today’s people. We can give examples of such works on historical topics emphasized above “Muqaddas taxtizar” (Holy golden throne) (dramatist Y. Mukimov and H. Rasul, director A. Ismoilov) and “Alpomishning qaytishi” (Alpamish’s return) (dramatist U. Azim, director V. Umarov). “Muqaddas taxtizar” is in the direction of patriotism, battles of peoples of central Asia against Alexander Macedonian in B.C. and courage of nation’s hero – Spitamen are reflected in it. Expressing the fights for freedom and liberty that lasted for centuries by reflecting the distant past of our country and by doing this, explaining that the independence we have now is a great gift to people, especially the youth and they are encouraged to conserve and defend it as a precious gift. The author wrote a play “Alpomishning qaytishi” using one of long-standing Uzbek national ethos “Alpamish”. Courage and honor of the national hero Alpamish who returned from Kalmak and fought for taking back country from the enemies is reflected in this play. The matter of dignity is put in first plan in the play and it serves the purpose. Because, only the modest person will not be a slave to anyone and he prefers death to being slave. And this is expressed via son of the courageous man – Yadgar in play. Even though the events in the ethos are taken without any changes, the playwright managed to make huge amendments deriving from the requirements of the stage. Particularly, the author unites all occasions round the main character. Besides that, he pictures Ultontoz who is claiming for throne as rather powerful not as poor as in an epic poem. He reinforces his violence to the people and overstates his sovereignty. The advantage of it is that, according to the rules of dramaturgy, strengthening the dramatic effect increases its watchability, the interest of the audience will grow increasingly when the foe possesses an incredible amount of power. In fact, what measures the hero takes and what tricks he/she use to gain victory over the enemy is always interesting. The play leaves an unforgettable impression in people’s imagination as a result of hero’s courage that corresponds to the audience’s interests. Especially, when the youth see such a tail-like performance their emotions burst out. Unintentionally inner call to keep the peace of the country will appear. As there are patriotic ideas that constitute the root of these plays, it is not only of utmost importance to develop the worldview of people in Uzbekistan, but also for the whole humanity in the present day. Actually, any nation and any country well realizes that the value of peace and liberty are superior to any other things in nowadays’ dangerous period. Various affairs round the world reveal that nobody is free of different disruptive and destructive forces. The works presented above

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demonstrate that liberty, freedom, independence, peace, tranquility are never granted for nothing, and they also show the need to fight both physically and ideologically to attain and conserve them. One of the main duties of the theatre, particularly dramaturgy is to call upon attentiveness and to encourage them to be vigilant to the affairs in our surrounding.

Conclusion

The majority of the theatre critics in Uzbek theatre science addressed historical topics. Among them, in T.Islomov, D. Rakhmatullayeva, M. Khamidova, M. Tulakhudjayeva, S. Kadirov's (1; 5; 6; 7; 8) works, historical plays are directly researched, in T. Bayandiyev, S. Tursunboyev, T. Tursunov, M. Umarov, Sh. Rizayev, D. Kodirova, M. Akhmadjonova, G. Kholikulova's research papers and reviews the historical topics are addressed. Mainly, the processes of 20th century Uzbek theatre were reflected in the works of authors mentioned above. The fact that in this article the historical topics were given a special attention at the beginning of the 20th century plays an important role.

If we consider Uzbek dramaturgy of independence period as a whole, there is a special place of plays of historical themes in it. Works like these help to change spiritual world of current people, to increase a feeling of national pride. Even though the plays on historical topics have developed in a

certain way, there are some pitfalls as well. D.Rahmatullayeva, doctor of Art sciences also mentioned it: "...We must not overlook at the faults in sorting methods in approach to historical sources. There are some problems when it comes to choosing existing important historical facts in most dramas. Aspiring to cover a very long period and all the angles of one person's destiny in one play hinders turmoil in the plot and the development of the conflict that is considered to be one of the leading components of the drama play" [5. P-323]. Certainly, it is important to know history well and to acquire the rules of dramatic work deeply in creating historical works. Such harmony has diminished in plays written in recent years. It is a pity that a significant number of works on historical topics was created in the initial years and there has been a noticeable decrease in their numbers in the last few years. Furthermore, one of the most burning problems of the Uzbek theatre art is that such plays are staged on certain occasions only, according to some decrees or in some festivals. The most important of all, attention must be paid to open up the historical person or period in detail, to express its all edges. The principal aim of drama is to analyze historical person not only as a specialist, representative of science but also as a human, to demonstrate their thoughts and dreams as well as inner feelings and in turn to arouse spectators' emotions.

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